

CD 2011--108/109



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2011-12 SEASON

Wednesday, November 30, 2011
7:30 pm. Walter Hall

gamUT Ensemble

Norbert Palej, director

Ivan Barbotin, assistant conductor

Noam Lemish, composer-in-residence

featuring

Vinko Globokar, the *Michael and Sonja Koerner Distinguished Visitor in Composition*

DISC I

1. Corporel

David Schotzko, percussion

Vinko Globokar (b.1934)

Seven Romances on Verses by Alexander Blok

Dimitri Shostakovich (1906-1975)

2. 1. *Ophelia's Song* (Hannah Tarder-Stoll, soprano)

3. 2. *Gamayun, the Prophetic Bird* (Claire Bellemare)

4. 3. *We Were Alone* (Jessica McKay)

5. 4. *The City is Asleep* (Lauren Crowther)

(6.) 5. *The Storm* (Sarah Moore)

(↓) 6. *Secret Signs* (Leslie Bickle) *attacca*

(↓) 7. *Music* (Brittany Rae) *attacca*

7. *Echoes of Thiele*

John Beckwith (b. 1927)

8. *Les Citations*

Henri Dutilleux (b. 1916)

1. *For Aldenburgh 85*

2. *From Janequin to Jehan Alain*

Choreography by Angela Blumberg
Irvin Chow, Sung-Ah Choi, Michelle Zetts, dancers

INTERMISSION

DISC II

1. *La Ronde*

Vinko Globokar (b.1934)

2. *Discom. Mimifority. Sincertry (...perpetual immersion in being...)*

Mitch Renaud (b. 1989)

World Premiere

Saman Shahi, conductor

3. *The Nagila Mayster*

Noam Lemish (b. 1982)

World Premiere

Guest Artist: Greg Harrison, drum set

gamUT ENSEMBLE

Flute: Robin Meiksins, Brian Jiang Oboe: Emily Willmon, Tze Yeung Ho, Chieh-Ying Lu Clarinet: Caitlin de Rosenroll,
Mike Dassios Saxophone: Jeffrey Leung Horn: Natalie Worden Trumpet: Matthew Ross, Kieran Anson-Cartwright

Trombone: Emma Metzger, Dale Sorensen

Piano: Wesley Shen (also harpsichord), Saman Shahi, Noam Lemish Percussion: Jonathan Smith, Alejandro Cespedes Pazos

Guitar: Alexei Orechin Harp: Johanna Wienholts, Elizabeth Bawel

Violin: Coco Chen Viola: Andrea Poon Cello: Beth Silver, Amahl Arulanandam Bass: Adam Scime

Soprano: Sara Schabas, Alexandra Smither, Leslie Bickle, Brittany Rae, Hannah Tarder-Stoll, Claire Bellemare, Jessica McKay,
Lauren Crowther, Sarah Moore, Morgan MacNeill, Anais Kelsey-Verdecchia Tenor: Aaron Qiu

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TEXT

Seven Verses

ALEXANDER BLOK (1880-1921)

1. *Ophelia's Song*

Parting from your sweet maiden, friend,
You swore to love me!
Parting for that dreary land,
To keep the vows you made!
There, far from happy Denmark,
Your shores are shrouded in mist ...
The waves, murmuring angrily,
Wash up tears on the rock ...
The sweet warrior will never return,
All dressed in silver ...
In the grave will wave in heavy agitation
The ribbon and the black feather ...

2. *Gamayun, the Prophetic Bird (a painting by V. Vasnetsov)*

On the glassy surface of the endless waters
Which the sunset has clad in purple,
It prophesies and sings,
It doesn't have the strength to lift its agitated wings;
It prophesies the yoke of the evil Tartars,
It prophesies a string of bloody executions,
And upheaval, and famine, and conflagration,
The strength of the wicked, and the destruction of the righteous
...
Enveloped by the presaged horror,
Its splendid face burns with love,
But resounding with the truth of things prophesied,
Its lips are covered with blood!

3. *We Were Alone*

We were alone, I remember ...
The night was in a state of ferment, and the violin sang,
You were mine in those days,
With every hour you grew more lovely.
Through the quiet murmur of the streams,
Through the secret of the womanly smile
A kiss was crying out to your lips,
The sounds of the violin were crying out to your heart ...

4. *The City is Asleep*

The city sleeps, cloaked in shadows,
The lights are barely flickering ...
There, far away, across the Neva,
I see the gleam of the dawn.
In that far-off gleam,
In those gleams of flame
Was lurking the awakening
Of sorrowful days for me ...

5. *The Storm*

Oh, How insanely outside the window
Howls and rages the evil storm,
The storm-clouds fly by and pour rain,
And the wind blows, dying down!
What a terrible night! On such a night
I am sorry for people, who are without shelter,
And pity drives one out --
Into the arms of the damp cold!
To struggle with the darkness and the rain,
Sharing the lot of the sufferers ...
Oh, how insanely outside the window
Rages the wind, dying away!

6. *Secret Signs*

Secret signs flare up
On the deaf, unwakeable wall.
Golden and red poppies
Hang over me in my sleep.
I take shelter in the caves of the night
And do not remember the severe wonders.
At dawn, azure chimeras
Gaze into the mirror of the bright heavens.
I run away to the moments gone by,
I shut my eyes from fear,
On the pages of books growing cold --
There is the golden braid of a maiden.
The heavens already lower over me,
A black dream weighs upon my breast.
My predestined end is near,
And war, and conflagration lie ahead ...

7. *Music*

At night, when care falls asleep
And the city is hidden in shadows,
Oh, what music is with God,
What sounds there are on Earth!
What does the storm of life matter,
If your roses bloom and blaze for me!
What are human tears,
When the sunset is glowing red!
Accept, Empress of the Universe,
Through blood, through torments, through the grave
The foaming goblet of the final Passion
From your unworthy slave.

The Men's and Women's washrooms in the basement are currently undergoing renovations and are out of service.
Patrons are advised to use the washrooms on the main floor and second floor. We apologize for the inconvenience caused.

PROGRAM NOTES

JOHN BECKWITH, *Echoes of Thiele*

Echoes of Thiele makes free use of elements from the concert overture *The Veteran*, composed in 1934 by the pioneer bandleader and music publisher Charles F. Thiele (1884–1954). The only actual quotation, from the ending of that work, is used by kind permission of the Waterloo Music Company. –J.B.

NOAM LEMISH, *The Nagila Mayster*

The title for this piece is an invented phrase that incorporates three languages: English, Hebrew and Yiddish. 'Nagila', is a Hebrew word, a conjugated verb derived from the noun 'Gil' which means happiness and joy. You might recognize it from the famous Israeli folk song, "Hava Nagila" which simply means, "let's be joyful". 'Mayster', is the Yiddish equivalent of the German 'Meister' or English 'Master'. So the title for the piece you are about to hear translates roughly into "The master of joyfulness". Of course, what I cannot translate is the deeper feeling and meaning that lies in these words, the very essence of understanding that goes beyond language.

The Nagila Mayster is a kind of homage to the limitless joy that one experiences, expresses and shares when making music. Rejoicing in rejoicing, if you will. It is a celebration of a celebration, a meta-celebration. It is dedicated with love and gratitude to George Marsh, master percussionist, improviser, composer, author and teacher. Based in Northern California, Marsh was one of my professors during my undergraduate studies, and has subsequently become one of my closest musical collaborators and friends. I have learned so much musically from George, I learn from him every time we play together, but most importantly, I am continually inspired by the ever-flowing, boundless joy that pours out of his every move when he sits down to make music. That is, in itself, an education and inspiration of the highest order, one that goes way beyond music and into the core of 'being' in the world.

Indeed, the idea for this piece came from one of our sessions over the summer. We were practicing playing in 13/8 and I became

so entranced by the dance and groove of this metric world that I kept coming back to it, wanting to get inside of it any way I could. The process of writing this piece which started as a gateway into this universe of 13, developed into the piece that you are about to hear.

The Nagila Mayster is a devotional piece, dedicated not only to George, but also to music-makers worldwide, the 'masters of joy', and ultimately to the source itself: music.

I want to express my thanks to Prof. Alexander Rapoport and Prof. Norbert Palej as well as the entire gamUT ensemble. –N.L.

MITCH RENAUD, *Discom. Mimifority. Sincertry. (...perpetual immersion in being...)*

There's something at the root of your existence that makes you really uncomfortable. It's the feeling of being separated from your own feelings, actions and decisions, a separation from what you truly think and feel. This separation comes from the seemingly little concessions we all make that we think will make our life easier. These concessions build up and people like Sartre and Heidegger create names for them such as bad faith or falling prey. These concessions are the negative side of the choice to continue living, whether or not to act in an authentic or sincere manner. This doesn't mean being serious all the time or anything extreme just care a little more.

It's kinda like this, picture someone walking down a path and not really thinking about what direction they take. Eventually they've made enough bad turns that they can't find their way back. They're lost.

Some things to listen for in the piece are a really beautiful melody of J.S. Bach that comes in and out in different ways. The text (and piece as a whole) owes a lot to David Foster Wallace and Alison Pick.

It's probably best to end this note adjacent to where the whole project began, with Linda Hutcheon, "Does irony mean never having to say you really mean it?" –M.R.

BIOGRAPHIES

VINKO GLOBOKAR, composer and trombonist, was born 1934, in Anderny (France). From the age of 13 to 21, he lived in Ljubljana (Slovenia) where he made his debut as a jazz musician. He then studied trombone with André Lafosse at the Conservatoire National Supérieur de Paris, where he took first prize in both trombone and chamber music. He studied composition and orchestra conducting with René Leibowitz, counterpoint with André Hodeir, and he furthered his studies with Luciano Berio.

In 1966 Globokar joined a performing group for new music at SUNY (Buffalo), and in 1968 he was appointed to teach the trombone at the Staatliche Hochschule für Musik in Cologne and composition at the Cologne Courses for New Music. He founded the Free Music Group in 1969 and a quartet, New Phonic Art, also in 1969, both of which perform contemporary music, including many of his own works. He also performed in Stockhausen's group, and from 1973 to 1979 was head of vocal-instrumental research at IRCAM, Paris. His phenomenal virtuoso technique on the trombone attracted many composers to write for him, among them Stockhausen (trombone version of *Solo*), Berio (*Sequenza V*) and

Kagel (*Atem* and *Morceau de concours*) as well as René Leibowitz, Louis Andriessen, Jürg Wyttenbach and Toru Takemitsu.

His compositions total over 100 pieces. His solos, chamber music, orchestral and choral pieces, as well as his music for theatre, are published by CF Peters and Ricordi. His music often involves extended performing techniques, an intensely theatrical sensibility as well as an ever present sense of humor. He lives in Berlin.

JOHN BECKWITH, born 9 March, 1927 in Victoria, British Columbia, studied piano and sang in church choirs there before coming to Toronto in 1945 on a Royal Conservatory scholarship to study piano with Alberto Guerrero. He studied composition 1950–51 in Paris with Nadia Boulanger and holds Mus.B. (1947) and Mus.M. (1961) degrees from the University of Toronto, where his teachers included John Weinzwieg.

Appointed special lecturer part-time in the Faculty of Music, University of Toronto, in 1952, he became a full-time lecturer in 1955 and remained with the faculty, becoming a full professor in 1970 and serving a term as dean 1970–77. When the faculty

inaugurated its Institute for Canadian Music in 1984, he was appointed its first director, and first holder of the Jean A. Chalmers professorship in Canadian music. He retired in 1990 in order to devote more time to composition.

Beckwith has published many critical and scholarly articles, was a staff (1953-55) and freelance (1955-65) script-writer and programmer for CBC music series, and a regular critic and columnist for the *Toronto Star* for five years (1959-62 and 63-65). In 1997 twenty-five of his talks and articles on music were collected under the title *Music Papers* (Golden Dog Press, Ottawa).

His over 150 compositions cover stage, orchestral, chamber, solo and choral genres. While some works explore more general 20th century concerns such as serial and collage constructions, spatial and mime elements, or the use of text-vocables, much of Beckwith's music connects with historical or regional themes of Canada. As performer and arranger with the summer concert series *Music at Sharon* 1981-91, he produced close to 200 arrangements of earlier folk music and composed music, mostly from the Canadian heritage. He has also collaborated with several prominent Canadian writers, notably James Reaney, Jay Macpherson, Margaret Atwood, Dennis Lee, and bpNichol. He was a founding member of the Canadian Musical Heritage Society.

Beckwith holds honorary doctorates from five Canadian universities, was recipient of the Canadian Music Council's annual medal in 1972 and Composer of the Year citation in 1984, as well as the Toronto Arts award for music in 1995 and the *Diplome d'honneur* of the Canadian Conference of the Arts in 1996. In 1987 he was named a member of the Order of Canada.

Israeli-American pianist and composer **NOAM LEMISH** (b.1982) began his classical and jazz studies in Israel. Following his high school studies, he settled in Sonoma County, California, studying under the tutelage of W.A. Mathieu and completing his BA in music from Sonoma State University, where he studied under Mel Graves, Will Johnson and Marilyn Thompson. In fall of 2008 Lemish came out with his first album, *Yes And* a collaboration with master drummer George Marsh. Recently completed recording projects set to be released in the near future, include a project for piano, prepared piano and pre-recorded audio with improviser/composer Will Johnson; an album of piano solo improvisations and a second release with George Marsh. Lemish has appeared in countless performances across the West Coast of the US, Canada, Europe, Israel and Bhutan performing with such musicians as: George Marsh, John Handy, James Newton, Billy Hart, Julian Lage, Frances-Marie Uitti, Mel Graves and many others.

Lemish has composed various chamber, choral and piano compositions, numerous jazz compositions as well as music for traditional Bhutanese instruments. He has also composed music for theater, dance and film, most notably: *UBU RULES!* (2005); *Verlaine: Muse and Music Maker* (2005); *Article 13* (2009); *The Girl with the Red Sky* (2010) and *Shirt Out, Game Over* (2011). In 2010, while spending a year teaching music in Bhutan, Lemish was commissioned to compose a special piece in celebration of His Majesty, the King of Bhutan's 30th Birthday. "*The People's King*", a 25 minute multi-cultural piece brought together classical music, jazz, and traditional Bhutanese folk music.

Lemish is currently residing in Toronto, where he is half way through his Masters studies in Composition at the University of Toronto, studying with Alexander Rapoport. In Toronto, Lemish has been awarded the Mirkopoulos fellowship for both years.

More info can be found at: www.noamlemish.com

MITCH RENAUD was born in Puce Ontario (just outside of Windsor) where he enjoyed a quasi-rural upbringing. There he grew up playing in rock bands, gradually moving towards contemporary music. He currently lives in Toronto where he is finishing his undergraduate degree in Composition, (studying with Gary Kulesha among others), active as a concert organizer, a guitar teacher, and other things.

Mitch's work explores the visceral and intellectual points of intersection between various art forms and ideas, often incorporating varying degrees of extra-musical elements. Most of his output reflects on issues surrounding the state of being; how we live with our selves, among each other, and the spaces that contain us.

More info can be found at: www.mitchrenaud.com

Originally from Cracow, Poland, **NORBERT PALEJ** has been increasingly recognized for his "first-rate and genuinely original work" (American Composers Orchestra), and a musical language that generates "visceral excitement" (*The Boston Globe*).

Norbert Palej has been Assistant Professor of Composition at the University of Toronto since 2008. He also serves as the director of the University of Toronto gamUT chamber orchestra, and as artistic director of the annual New Music Festival. He holds composition degrees from Cornell University (D.M.A.), The Juilliard School (M.M.), and the New England Conservatory (B.M.). He is also an active concert pianist and orchestral conductor.

Norbert Palej is currently working on the completion of Sergei Prokofiev's unfinished Concerto No. 6 for two pianos and string orchestra, commissioned by the Duo Krasnyanskaya-Schneider. Other recent commissions include operas for the Tapestry New Opera and the Canadian Children's Opera Company, a string quartet for the Penderecki String Quartet, a concerto for Dame Evelyn Glennie, and a work for the Nexus percussion ensemble. His music has been heard in Canada, USA, Poland, Germany, Norway, Italy, Austria, Hungary, Great Britain, and Costa Rica.

Norbert Palej is a recipient of the Toru Takemitsu Award from the Japan Society in Boston, the ASCAP Morton Gould Young Composer Award, the Robbins Family Prize in Music Composition, the Benjamin Britten Memorial Fellowship, the Susan and Ford Schumann Fellowship, as well as commissioning and recording grants from the Ontario Arts Council. He participated in the Tapestry New Opera's Composer-Librettist Laboratory, the Minnesota Orchestra Composers Institute, the American Composers Orchestra Underwood New Music Readings, the Academy for New Music and Audio-Art in Tyrol (Austria), the International Workshops for Contemporary Music Krakow/Stuttgart, as well as the Tanglewood, Aspen, Caramoor, and Budapest music festivals.